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often very happy and make this poem much easier and plainer reading than either the Authorized or Revised versions.

I. M. P.

COOKE, GEORGE A. *The Book of Judges and Ruth*. (Cambridge Bible for Schools and Colleges.) Cambridge: University Press, 1913. xlii+204; xvii+22 pages. 2s. 6d. net.

Textbooks and commentaries are short-lived. *The Book of Judges* in this series, using the Authorized Version, was prepared by Rev. J. J. Lias and issued in 1890. Professor Cooke employs as the printed text the British edition of the Revised Version. A comparison of these two editions shows us how much valuable literature on this book has appeared since 1890. The successor of the late Professor Driver has done a careful piece of work. His treatment is rather conservative, as seen especially in his discussion of the Samson narratives. He has made use of the critical and archaeological material of recent years and given us a valuable popular commentary.

I. M. P.

HOLMES, S. *Joshua: The Hebrew and Greek Texts*. Cambridge: University Press, 1914. 80 pages. 7s. net.

The text of Joshua has been treated by a number of scholars in recent years, but no exhaustive handling of it has appeared since that of Hollenburg in 1876. His conclusions favored the superiority in a few passages of the LXX, but on the whole gave the palm to the Massoretic Text. Ten years later, Dillmann, in his commentary on Joshua, while affirming the value of the LXX, nevertheless expressed the opinion that it had been much overestimated. Holmes dissents from Dillmann's conclusions, and maintains the superiority of the LXX. He examines Dillmann's series of *entschieden fehlerhaft* passages, which he (Dillmann) contends represented deliberate alterations by the LXX, and finds serious objection to the position. The author's careful, critical work commends his results to the scholar who shall henceforth attempt to present an exegesis of this sixth book of the Hexateuch.

I. M. P.

CANNON, W. W. *The Song of Songs: Edited as a Dramatic Poem*. Cambridge: University Press, 1913. viii+158 pages. 7s. 6d.

Scholars have puzzled for centuries over the meaning of the Song of Songs. The last half-century has seen many theories of its interpretation. Our author resolved to put some of the most plausible to the test. In the very beginning he maintains the unity of the poem, but does not find it a drama prepared for the stage. It is, however, a dramatic poem. He then examines the traditional theory and the Syrian wedding theory and finds them both failing to answer the requirements. The real principles on which it is to be explained are: (1) "to interpret the work *as a whole*, using every part to explain every other part, and taking careful note of repetitions and variations of phrase; (2) to interpret the work *as it stands*, and not, in the desire to maintain a theory, to make it into something else by conjectural emendation; (3) to interpret with as much *simplicity* as possible and to avoid elaborate and far-fetched theories based on slight indications; (4) to interpret without regard to *metrical theories*." The author has applied his principles with great care, and makes the poem a beautiful dramatic representation of true love under the most trying circumstances. His